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M. Chris Tooley
(Paché)

C A M E R A S C R I P T

S 5273

CALLAN

"BUT HE'S A LORD, MR. CALLAN".

by

JAMES MITCHELL

Designed by
DARRELL LASS

Associate Producer
TERENCE FEELY

Executive Producer
LLOYD SHIRLEY

Directed by
GUY VERNEY

BRITISH FILM INSTITUTE
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VTR: Wednesday, 17th May, 1967.
Studio 2, Teddington.

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CAST

Callan.....Edwqrd Woodward
Caroline Fielding.....Ann Bell
Lord Lindale.....Donald Hewlett
Captain Miller.....Gerald Flood
Hunter.....Ronald Radd
Meres.....Anthony Valentine
Lonely.....Russell Hunter
Police Sergeant.....Kenneth Campbell
Parlour Maid.....Martha Gibson
Croupier.....Dene Cooper

EXTRAS. Called 16th May, 1967.

c/o David Agency. CIT.4623.

Barman.....Gerry Jardine
Croupier .....John Moore
35 yr.old ladies.....Wendy Davies, Avril Ellis, Carla Stevens
50 yr.old ladies.....Doris Littlewood, Jean Gay, Dorothy Robson
35 yr.old man.....Leslie Weekes
50 hr. old men.....Ernest Jennings, Vernon Drake

c/o Hazel Malone. HYD.1935.

Carol Rochelle, Sandra Gosling, Carol Craig, Penny Mackenzie, Anya Mason, Zoe Houssein, Stuart Bevan, Peter Winter, 2 TBA.

Called 17th May, 1967. c/o David Agency.
Policemen.....Terry Lee, Leonard Kingston.

Floor Manager.....Denver Thornton
Stage Manager.....Mary Lewis
Production Assistant.....Marian Lloyd
P.A.Timer.....Jacqueline Davis
Wardrobe Supervisor.....Jill Silverside
Make Up Supervisor.....Joan Watson

Technical Supervisor.....Peter Cazalet
Lighting.....Peter Kew
Vision Mixer.....Del Randall
Cameras.....Michael Baldock
Sound.....Peter Sampson
Racks.....Bill Marley

SCHEDULE
Tuesday, 16th May, 1967.

Camera Rehearsal.....10.30 - 12.30
Lunch Break.....12.30 - 13.30
Camera Rehearsal .....13.30 - 17.15
Turn Round to Studio 3,
Line Up, Make Up.....17.15 - 18.00
Supper Break .....18.00 - 19.00
Racks Check.....19.00 - 19.15
Camera Reh.& VTR Insert...19.15 - 21.00

Wednesday, 17th May, 1967.
Camera Rehearsal.....10.00 - 12.45
Lunch Break.....12.45 - 13.45
Camera Rehearsal.....13.45 - 14.45
Line Up, Normal Scan &
Make Up & Tea Break.....14.45 - 15.30
DRESS REHEARSAL.....15.30 - 16.45
Notes.....16.45 - 17.15
Line Up.....17.15 - 17.45
VTR.....17.45 - 19.00
Tech Clear..... 19.00 - 19.15

Corrected

S C E N E B R E A K D O W N

PART ONE

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
Int. HQ	Day	Meres Hunter	1-4	3A 2A 1A 4A	SOF A1 B1	1 - 28
VTR INSERT "A" Int.Barlow's Club	Evening	Lindale Caroline Meres Extras	5-8	2A 1A 1B 3A 4B	A1	1 - 17
Int.Callan's Room	Evening	Callan Miller	9-15	2B 1B 1C 4B 3B	A2 or F/POLE	29-73
VTR INSERT "B" Int.Barlow's Club	Evening	Miller Hunter Caroline Extras	16-18	1C,1B 4A 3B 2B	A2 B1	1-20
Ext.Callan's Flat.	Night	Lonely Callan	19	1C 4C	F/POLE	74-75
Int.Callan's Flat	Night	Lonely Callan	19-20	2B 4C 3B	A2	76-89
TAPE RUN						
Int.H.Q. Intercut Callan's Flat.	Day	Hunter Meres Woman V/O Callan	21-23	1A 4A 3B 2B	B1 A2	90-107
Int. HQ + Hunter's Corner	Day	Meres Caroline Hunter	23-27	4D 1A	A3 B1 Foldback	108-132
VTR INSERT"C" Int.Barlow's Club.	Evening	Lindale Miller Meres Hunter Callan Caroline Extras	28-32	1A,1B 3A,3B 2C,2B 4A.	A2 B1	1-24
Int.Lindale's House.Bottwood Hall.Card Room. (TAPE RUNS THRU SCENE)	Night	Caroline Callan Lindale Miller	33-41	2D 1D 3D,3E 4E,4F	A3 B1 Grams	133-199
TAPE STOP FOR COSTUME CHANGE						
Int.Callan's Flat.	Day	Caroline Callan	41-43	3B 4B 1C	Grams A2	200-214
F I R S T C O M M E R C I A L B R E A K						

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PART TWO

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
Int.Lindale's Flat. Day 5.	Day	Callan Lonely	44 - 45	2D 3D 1E	Grams A3 B2	215-225
Int. HQ Day 5	Day	Caroline Meres	45-48	3A 4G 1F	B1	226-243
Int.Callan's Room X-Cut Int. HQ. Day 5	Day	Callan Miller Lonely Woman V/O Hunter Meres	48-53	2B 3B 4B,4D 1G	A2 Tape S/Mic B1	244-277
Int. HQ.	Day	Hunter Meres	53-54	1F 4G	B1	278-285
TAPE RUN FOR COSTUME CHANGE AND STRIKE						
Int.Bottwood Hall.Gun Room. Day 6.	Day	Lindale Parlour Maid Callan Caroline	54-59	T/C 2E 3H 1K	Grams A4 B4	286-305
Int.Bottwood Hall. Library	Day	Lindale Miller	59-60	4H 3K	A5 C4	306-312
Int.Bottwood Hall. Gun Room	Day	Callan Hunter	60-61	1K 2E 3L	B4	313-324
TAPE STOP FOR COSTUME CHANGES						
Int.Bottwood Hall. Linrary (INC.FADE TO BLACK,STOP TAPE, RBM)	Night	Callan Hunter Caroline Lindale Miller	61-66	4H 1L 2F 3M C/S	A5 C2 FX Grams	325-370
S E C O N D C O M M E R C I A L B R E A K						

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PART THREE

SCENE	TIME	CHARACTERS	PAGES	CAMERAS	SOUND	SHOTS
Int.Bottwood Hall.Gun Room Day 7	Morning	Hunter Miller Callan Lindale	67-73	1H,1M 2E,2G 3K 4K	Grams A4 B4	371-428
Int.Bottwood Hall. Library	Day	Caroline Lindale	73	3H 4K	C2	429-435
TAPE RUN						
Int.Bottwood Hall. Gun Room. (TAPE RUNS THRU SCENE)	Day	Callan Miller	74-76	1H,1K,1M 1N, 2E, 3K,3L, 4K	A4 B4	436-448
TAPE RUN						
Int.Bottwood Hall. Library	Day	Caroline Callan Lonely C/O Hunter	76-81	1L 3K 4H	A5 C2 FX S/Mic.	449-478
TAPE RUN						
Int.Bottwood Hall. Gun Room	Day	Extras Sgt. Callan Hunter	81	4P 1H 3L 2E	A4 B4 Grams	479-507

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"BUT HE'S A LORD, MR.CALLAN".

PART ONE

F/U
T/C
ABC Symbol + Callan Opening Film (58") S.O.F.
(7")

MIX
1. 3A — INT. H.Q. DAY. DAY 1. — BOOMS A1 & B1
Low Angle MCS Hunter
showing photos

2. 2A(On his turn)
Wide Shot
Meres approaching

3. 3A — MERES: Sir! /
a/b
PAN with photos
to Meres
HUNTER: Take a look at these.

4. 4A — MERES How very naughty. /
High angle CU Hunter

HUNTER: The pretty one with
the fair hair. D' you
5. 2A — know him? /
MCS Meres

MERES: Not intimately, sir.
6. 4A — I've seen him somewhere. /
a/b

HUNTER: His name's John Fielding.
7. 2A — He works in Washington. /
a/b

8. 3A — MERES: Foreign Office? /
CU Hunter

HUNTER: No. Too big a risk.
They knew all a out his - er -
hobbies. No. He's attached
there. Working on trade
relations. He's a very clever
9. 2A — chap. /
a/b

Coming to10 on 1

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On Shot 9 on 2

PAN him LEFT
PULLING BACK
if necessary

MERES: That's where I saw him. At a Washington

10. 1A
CU Meres
party. /
He's a friend of what's his name - the President's nephew.

HUNTER: Bill.

11. 4A
a/b
MERES: Ryman, sir. /

HUNTER: And the president is

12. 1A
a/b
a prude. /

13. 4A
a/b
MERES: So I've heard, sir. /

HUNTER: He likes Fielding. Thinks he's a good influence

14. 1
a/b
on his nephew. /

MERES: You're not serious

15. 3A
2/s Hunter O/S Meres.
sir? /

As he places photo,
GO IN on it.

HUNTER: Oh, but he is now. Reformed character. He's married now. This is a photograph of his wife. The president likes her too.

16. 4A
a/b
MERES: I'm not surprised. /

Coming to 17 on 1

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On Shot 16 on 4

HUNTER: The Fieldings have played it very well. Devoted Washington couple. The president likes that, and he's beginning to listen to Fielding. That could be worth a lot of dollars

17. 1A — to this country./
High angle Mid 2/s

MERES: Unless he saw these photographs. Where did they

18. 3A — come from? /
High CS Hunter

HUNTER: From the wife. She'd

19. 1A — being blackmailed. /
a/b

20. 3A — MERES: Has she been sent to us? /
a/b

21. 1A (On his rise) — HUNTER: No.
a/b
But when I heard she was over here raising every penny she could lay her hands on, I had her rooms searched. They came up with those pictures.

PULL BACK to HOLD 2/s with cabinet b.g.

22. 4A — MERES: Won't she miss them? /
MCS Hunter
PAN him LEFT

/1 SWING/ HUNTER: Don't be bloody silly. We copied them and put them

23. 1A — back. /
CU Meres

MERES: Sounds like his

24. 2A — lordship. /
CU Hunter

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On Shot 24 on 2

HUNTER: I'm not sure if it is Lindale, he'll bleed her white then sell the negatives

25. 1A a/b — to the Russians. /

26. 2A a/b — MERES: He's done it before. /

/1 SWING/

HUNTER: I want you to talk to her, Meres. If it is Lindale it's time he was in

27. 1A BCU Meres — a red file. /

MERES: He is a peer of the realm, sir. And an influential

28. 2A BCU Hunter — one at that./

HUNTER: Influential or not, we'll have him destroyed.

FADE

VTR INSERT "A" NEXT. NOT TO BE ROLLED IN

TAPE RUN FOR CAMERA REPO.

/1 to POS.B. CALLAN'S ROOM
2 to POS.B. " "
3 to POS.B. " "
4 to POS.B. " "/

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VTR INSERT "A"

1. F/U
2A
CU Lindale

As he TURNS
PAN TO Caroline

INT.BARLOW'S CLUB. EVENING. BOOM A1

2. 1A
LS Donw Roulette table
Hands putting on chips

CROUPIER: Mesdames, messieurs.
Faites vos jeux.

SUPER
C/S
Caption: BUT HE'S A LORD,
MR. CALLAN.

3. 2A
High Angle CU Roulette wheel.

SUPER
C/S
Caption: BY JAMES MITCHELL

4. 1A
a/b
PAN DOWN with chips
going to Lindale

5. 2A
MS Caroline/Lindale

PULL BACK with Caroline
Lindale follows
X-ing from L. to R.

LINDALE: You're not being very BOOM B1
polite, Caroline.

CAROLINE: Please - Lord Lindale -
I -

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On Shot 5 on 2

LINDALE: After all, I'm winning it for you.

CAROLINE: You've lost eight hundred already tonight.

LINDALE: We've lost. After all, we are a syndicate.

CAROLINE: My money and your skill. Is that what you give?

PED DOWN with her to single, Lindale sits into shot.

LINDALE: You're not really helping poor John at all, are you?

/ MOVEMENT OF EXTRAS /

CAROLINE: I'm sorry. Really -

/ CAMERA 1 to POS.B. /

LINDALE: Of course you are, I mean we both want to help John, don't we? /

6. 3A
CU Caroline

CAROLINE: Please, can't you just sell me the negatives? I'll give you the money if -

7. 4A
High angle LS
with Meres Rfg.
Waiter centre Lfg.

LINDALE: Ssh! /
My dear!
You can't make a
scene at Barlows.
Champagne

8. 2A
Low angle Tight 2/s
Caroline/Lindale

Anyone would think I was blackmailing you.

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On Shot 8 on 2

CAROLINE: Aren't you?

LINDALE: Of course not. We're just enjoying a little fun together. A common interest.

9. 3A
CU Caroline

CAROLINE: Let me go. You can keep all the money.

10. 2A
a/b TIGHT 2/s

LINDALE: Dear me no. You're part of the syndicate too.

CAROLINE: Why are you doing this?

CAM.3 CLEAR OUT OF 2's WAY.

LOOSEN as he RISES.
Let him GO.
PAN with extras to R.
FIND Meres,
PAN LEFT and
CRAB RIGHT to take him to
Low Angle MCS.

LINDALE: I really do need your money. I'm frightfully poor. Besides - I enjoy it. Now, you drink that and pull yourself together. Then come and sit beside me for luck. I'll be in the card-room.

11. 1B
High angle MCS Caroline

MERES: Good evening, Mrs.Fielding.

CAROLINE: I'm sorry. I don't think I know you.

12. 2A
a/b

MERES: You don't. I used to know your husband in Washington. My name's Meres.

13. 1B
HOLD her RISE
to O/S 2/s

CAROLINE: How nice. Excuse me, I must go.

14. 2A
Tight 2/s
Meres O/S Caroline

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On Shot 14 on 2

MERES: To join Lord Lindale.

/ 1 SWING /

CAROLINE: Yes.

MERES: I really would like a few words with you some time - about the old days. /

15. 1B
CU Caroline

/2 SWING/

16. 2A
CU Meres

CAROLINE: I don't understand./

/1 SWING /

MERES: When your husband was a photographers model. /

17. 1B
BCU Caroline

FADE TO BLACK

END OF VTR INSERT "A"

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29. F/U 2B — INT. CALLAN'S ROOM. EVENING. BOOM A2 or F/POLE
MCS Callan. DAY 2.

As his hand comes in
PULL BACK to see sewing.

PULL BACK further with
his rise.

30. 1B(As he opens door)
VERY TIGHT 2/s
Callan/Miller in door

CALLAN: My God!

MILLER: You haven't forgotten me.

CALLAN: No. I haven't forgotten.

MILLER: Can I come in?

Let Miller X frame.
HOLD on Callan
then
Let him GO.

CALLAN: Alright.

31. 2B
Mid 2/s

/1 to POS.C. SAME SET/

MILLER: What the hell -

LOOSEN hold on Callan
as they break

CALLAN: You said you were going to kill me when you came out.

MILLER: I said a lot of things. I didn't mean them.

CALLAN: I like to be sure. How long did you serve?

Miller X's Frame and Out.

Coming to 32 on 4

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On Shot 31 on 2

MILLER: Five years.

32. 4B — CALLAN: Yeh. No remission? /
MCS Miller

33. 3B — MILLER: I - I got in a fight. /
MCS Callan

34. 4 — CALLAN: You would. /
a/b

MILLER: Look, Callan. I know I said you let me down. Alright. And you could have

35. 3 — got me out of that club if - /
2/s Callan O/S Miller

CALLAN: I had orders not to break my cover. Hunter's orders. I did what the

36. 4 — colonel told me. /
a/b

MILLER: Alright. Let's

37. 2 — forget it. /
MCS Callan drinking

38. 4
MCS Callan drinking

39. 3 — I could do with a drink./
2/s

CALLAN: There's a glass in the cupboard.

40. 4 (as Miller turns back)
MS Miller
PAN him RIGHT to
High Angle 2/s

MILLER: I got kicked out of the section.

CALLAN: Oh?

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On Shot 40 on 4

41. 3 Low Angle MCS Callan — MILLER: I heard you left too. /

42. 2 Profile MCS Miller — CALLAN: Yes. I left. /

43. 3 a/b — MILLER: I'm broke. /

44. 4 CU Miller — CALLAN: You'll get used to it. /

45. 3 CU Callan — MILLER: I can get money. A lot of money. /

46. 4 a/b — CALLAN: Then you needn't be broke. /

47. 3 a/b — MILLER: I need a bit of help. /

48. 2 Low Angle Mid-shot Miller — CALLAN: Doing what? /

49. 3 a/b — MILLER: The same old nonsense. I've been out six weeks. Got my hands back in training. /

Coming to 50 on 2

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On Shot 49 on 3

CALLAN: You've just done five years.

50. 2 a/b — You're out of practice. /

MILLER: No.

51. 3 a/b
PAN DOWN to see Callan's hand.

52. 4
CU Miller.
As he looks down
PAN DOWN to show both sets of cards.

CALLAN: You haven't changed a bit.

53. 2 a/b

MILLER: I can do this all night. /

54. 3
CU Callan

55. 4
CU Miller

CALLAN: I believe you. /

MILLER: How about coming in with me then? /

56. 3 a/b

CALLAN: I thought you said you'd left Hunter's section. /

57. 4 a/b

MILLER: Not left. You left. I was thrown out. To hell with them, this is for ourselves, Callan. For money. /

58. 3
High angle
Callan coming fwd.

CRAB RIGHT a little to HOLD 2/s

CALLAN: No patriotism? No love of country?

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On Shot 58 on 3

MILLER: None. Just money.
A lot of money.

59. 4 a/b — CALLAN: How much? /

MILLER: Twenty thousand pounds,

60. 3 MCS Callan — old sport. Even split. /

61. 2 (As he turns) Low angle MCS Miller and gun.

CALLAN: Miller.

62. 4 CU Callan — Go on shuffling. /

Nobody knows I live here, old

63. 2 a/b — sport. Who told you? /

MILLER: I saw that chap who used to do odd jobs for you. The one

64. 4 a/b — who smelled. /

65. 2 a/b — CALLAN: Lonely? /

MILLER: Yes. He came here two days ago. I followed

66. 4 a/b — him. /

CALLAN: You must be good at

67. 2 a/b — it then. /

Miller turns to L.

MILLER: You taught me. How about it, Callan? This job's a piece of cake.

Callan enters.
PAN him RIGHT

CALLAN: No.

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On Shot 67 on 2

MILLER: We'll clean up -

68. 4 MCS

CALLAN: No. /

MILLER: Have you turn turned honest or something? /

69. 2 a/b

CALLAN: Just careful.

MILLER: (V/O) What does that mean?

Callan goes up to door

CALLAN: You got nicked once, you'll be nicked again. Goodnight, Miller. /

70. 4 a/b CRAB LEFT with him & PED DOWN to Low Angle TIGHT 2/s

MILLER: If you change your mind.

CALLAN: I won't.

MILLER: Here's my adresss.

CALLAN: Mayfair. I thought you were broke.

MILLER: I am. Till I can get a game going. Callan, this bloke's a pushover.

CALLAN: Who?

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On Shot 70 on 4

MILLER: The chap I've set up. He's a lord.

CALLAN: Cheat the aristocracy at cards? He'll horsewhip you. Goodnight Miller.

CRAB LEFT to see Miller to door.

71. 1C
MCS Callan

CRAB LEFT to 2/s with Miller Rbg.

Let Callan GO

And don't come back. Please.

72. 2
WIDE SHOT Callan coming forward

73. 4 (When he's CU)
BCU Callan

CALLAN: (TAPE) Followed Lonely. Like Hell he did. TAPE 1

FADE TO BLACK

VTR INSERT "B" NEXT. NOT BEING ROLLED IN.

TAPE RUN

4 to POS.C. CALLAN'S FLAT.

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VTR INSERT "B"

1. F/U
1C — INT.BARLOW'S CLUB. EVENING. BOOMA A2 & E1

Wide shot Roulette Table.
PAN LEFT with Extra
FIND Lindale and Miller
PULL BACK with them
then
Let them GO
HOLDING on Caroline

MILLER: Very well organised club.

LINDALE: Yes, the gaming acts made quite a difference. Come here and have a drink.

MILLER: Thanks. Scotch and water please.

2. 4A
Wide shot
Lindale/Miller
coming fwd.
Caroline/Hunter bg.

LINDALE: Two scotches please. You've been out of the country for some time.

MILLER: Five years in the Far East.

LINDALE: In Singapore?

3. 3B
TIGHT 2/s Miller/Lindale

MILLER: Hong Kong. /

/4:SWING/

LINDALE: You've lost your

4. 4
CU Miller

sunburn very quickly. /

MILLER: I spent the last six months in hospital. Rheumatic

5. 3
a/b

fever. /

6. 4
a/b

LINDALE: How very unpleasant. /

7. 3
a/b

MILLER: Yes. Yes it was. /

LINDALE: And your passion for cards, did you discover that out east too?

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On Shot 7 on 3

MILLER: No. I've been a gambler all my life.

LINDALE: Your luck was badly out tonight.

MILLER: I can afford it.

LINDALE: How much did you lose? /

8. 4
Wide shot with Caroline/Hunter bg.

MILLER: Eight hundred I think. No. Seven hundred and eighty. Colonel Hunter had very good hands tonight. You did very well with yours I thought. /

9. 3
a/b

PAN & CRAB LEFT with Lindale to see Caroline O/SMiller

LINDALE: Caroline always brings me luck. I did introduce you didn't I?

MILLER: No.

LINDALE: Oh, my dear chap. Captain Miller - Caroline Fielding. /

10. 1B
2/s Lindale/Miller

11. 2B
MCS Caroline

MILLER: How d'you do? /

12. 1
MS Hunter
He comes fwd. to 2/s with Caroline

CAROLINE: How d'you do? /

LINDALE: Hunter. This is Caroline Fielding - Colonel Hunter.

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On Shot 12 on 1

CAROLINE: How d'you do?

13. 2 a/b — HUNTER: Miss Fielding. /

CAROLINE: Actually, it's

14. 1 2/s Lindale/Miller — Mrs.Fielding./

LINDALE: Her husband's a

15. 3 CU Hunter — lucky man./

16. 1 a/b — HUNTER: Indeed. /

LINDALE: And I'm lucky

17. 2 a/b Lindale's hand comes in — now Mrs.Fieldings / on

my

18. 1 a/b — side /

Perhaps you'd like to try your luck against

19. 3 a/b — ours again? /

/ 1 SWING / HUNTER: Yes. Yes I would like that.

20. 1(As he looks at Miller) CU Miller

FADE TO BLACK.

END OF INSERT "B"

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74. F/U 1C — EXT.CALLAN'S FLAT.NIGHT. F/POLE
MS Lonely comes fwd? Rings bell Sprays mouth
DAY 3.

75. 4C(As door opens)
VERY TIGHT 2/s
Let Lonely walk thru. HOLD on Callan

LONELY: Sorry I'm late, Mr.Callan. I just got your message.

76. 2B — INT.CALLAN'S FLAT. BOOM A2
Wide shot PANNING with Lonely & end with 2/s

I got here as quick as I could.

CALLAN: Sit down. You're in shtuk, Lonely.

LONELY: What'd I do?

CALLAN: Somebody followed you here. /

77. 4C
CU Lonely

/ 2:SWING /

LONELY: I always knows when I'm followed. You know that. /

78. 2
TIGHT 2/s

CALLAN: This geezer.

79. 3B(As Lonely looks)
High angle CU Photo with Callan's hand.

80. 4 — LONELY: Him. /
a/b CU Lonely

He did try to follow me. Couple of days ago.

81. 2 — I lost him easy. /
a/b TIGHT 2/s

82. 4 — CALLAN: You're sure? /
a/b

Coming to 83 on 2

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On Shot 82 on 4

LONELY: Mr.Callan, would I lie

83. 2 a/b — to you? /

PAN Callan to single

CALLAN: Not after the last time. No. Alright, what

84. 4 a/b — did you find out? /

LONELY: It's no use, Mr.Callan. A lot of lords gamble. And a lot of them are good for

85. 3 — twenty thousand nicker. /

MCS Callan

CALLAN: Did you find out

86. 4 a/b — about gaming clubs? /

LONELY: There's stacks of

87. 3 a/b — 'em. /

CALLAN: Ones where you have to

88. 4 a/b — wear evening dress? /

LONELY: Poshest one is Barlow's

89. 3 a/b — in the West End. /

GO IN to BCU

CALLAN: Barlows. Some unknown admirer's just made me a member. Now there's coincidence.

T A P E R U N F O R C A M E R A R E P O.

---

1 to POS.A. H.Q.
3 to POS.B. CALLAN'S FLAT
4 to POS.A. H.Q.

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90. F/U 1A Mis 2/s Meres/Hunter — INT. H.Q. DAY 4. DAY. BOOM B1

MERES: Thank you. Mrs.Fielding is coming to see me later this morning, sir. Do you want to

91. 4A High Angle 2/s Meres/Hunter — be present? /

HUNTER: No. She's seen me with Lindale. I'll watch on the monitor.

MERES: Very good, sir.

HUNTER: Remember. She's got to

92. 1 Low angle MCS Meres — tell you it's Lindale. / Then we can act.

/4 SWING/

93. 4 MCS Hunter — MERES: She'll tell me, sir. /

94. 1 a/b — HUNTER: Yes. /

95. 4 a/b — MERES: What about Callan, Sir? /

HUNTER: We need Callan, Meres. He's no longer in the section. If a respected member of the House of Lords is going to get killed I don't want the Section

96. 1 2/s — involved. /

MERES: But he wouldn't go near

97. 4 a/b — it, sir. /

HUNTER: He will if I warn him

98. 1 2/s a/b — off. /

MERES: Warn him off.

Copyright Protected

On Shot 98 on 1

HUNTER: That's the best way I know to get him interested. /

99. 4
CU Hunter

Ever since Miller did that prison sentence, Callan's had a bad case of conscience about him. Believes he was responsible./

100. 1
2/s a/b

Damn fool. He only did his job.
Get me Callan, please.

WOMAN'S VOICE: Very good, sir.

HUNTER: I'll also tell him I'm going to put Miller in jeopardy. That ought to do the trick.
Yes?

WOMAN'S VOICE: Callan, sir.

HUNTER: Put him on.

101. 4(As he gets receiver to face)
a/b

102. 3B
High angle MS Callan

This is Charlie/

INT.CALLAN'S FLAT.X-CUTTING

CALLAN: Fancy. BOOM A2

HUNTER: Miller came to see you.

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On Shot 102 on 3

CALLAN: You do look after your

103. 4 a/b — old workers. /

3:SWING

HUNTER: I try to. Stay away BOOM B1
from him, Callan. He's

104. 3 CU Callan — trouble. /

CALLAN: He doesn't think BOOM A2

105. 4 a/b — so. /

HUNTER: Doesn't he? BOOM B1
I mean it, Callan. Stay
away. You don't owe him

106. 2B Low angle MS Callan PULL BACK as he rises & PAN him LEFT. — a thing. /

4 FAST TO PO .D. H.Q.

CALLAN: Not a thing. BOOM A2
And somebody told him where
I lived. And somebody's
got me into Barlow's.
You're getting obvious,
Hunter.

107. 4(When he settles at sink) BCU Callan

3 to POS.C. HUNTER'S CORNER

You got him five years TAPE 2
and you made me stand by
and watch. Why don't
you leave him alone.
Why don't you leave us
both alone?

CUT

108. 4D Low Angle 2/s Caroline bg. Meres goes to door. CRAB LEFT with him then on her to see him go back over her shoulder Finishing POS.A. — INT. H.Q. DAY. B1

MERES: Ah, Mrs.Fielding.
Nice of you to let our chaps
collect you.

2 to POS.C. HUNTER'S CORNER.

CAROLINE: You were so mysterious
last night.

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On Shot 108 on 4

MERES: Of course. Part of the trade. Do sit down.

CAROLINE: What trade, Mr.Meres? You're not a policeman.

109. 1A
CU Caroline

MERES: No. I'm a spy. /

More precisely

110. 4
2/s Meres
O/S Caroline
CRANE DOWN when he sits.

a counter spy./

I watch people, Mrs.Fielding. I've been watching you.

111. 1
a/b /

CAROLINE: Why me?

112. 4
a/b

I don't understand. /

MERES: You do understand,

113. 1
a/b

Mrs.Fielding. /

CAROLINE: I promise you I don't -

MERES: Your husband's in Washington.

114. 4
a/b

CAROLINE: Yes./

MERES: You're in London, with

115. 1
a/b

Lord Lindale. /

/4 SWING /

CAROLINE: My private life is

116. 4
CU Meres.

my own business. /

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On Shot 116 on 4

MERES: And mine. Your husband's young and good-looking. Lindale isn't. Lindale's a middle aged gambler who's gone through a fortune and lived by blackmail. He's blackmailing

117. 1 a/b — you. /

CAROLINE: He's not. Believe

118. 4 a/b — me he's not. /

MERES: Why should I believe you? You're lying. He knows about your husband and he's milking you dry. Except he calls it a gambling

119. 1 a/b — syndicate. /

CAROLINE: It's just not

120. 4 a/b — true. /

MERES: Did he tell you what would happen if you

121. 1 a/b — betrayed him? / Is that it?

CAROLINE: Nothing would happen. I - I just like him that's

122. 4 a/b — all./

MERES: Yes. I watched you last night when he touched

123. 1 a/b — you. /

PULL BACK FAST to HOLD her rise.

CAROLINE: If all you've got to go on is your imagination,

/ 4:SWING /

124. 4 2/s Meres O/S Caroline — I'm leaving. /

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On Shot 124 on 4

CRANE UP & CRAB RIGHT with his rise.

CRAB LEFT with her move HOLDING 2/s

MERES: But it isn't. Look at this, Mrs.Fielding. Go on. You don't even know what it is.

CAROLINE: Is it John? Pictures of John?

MERES: Yes.

CAROLINE: I don't want to see them.

MERES: We photographed the ones Lindale sent you. It was Lindale, wasn't it?

TRACK IN to single her

125. 1

2/s Meres
O/S Caroline
She turns.

CAROLINE: I - I love my husband and he loves me. Even if - if once he - /

MERES: That isn't our business.

CAROLINE: None of it is. When I get the negatives back -

Coming to 126 on 4

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On Shot 125 on 1

126. 4 a/b
PED DOWN with her sit to see folder fg.

/1 SWING/

MERES: Oh, but you won't. /
They're not for you, Mrs. Fielding. You're just a toy to Lindale. He'll play with you till you break. Then he'll sell them to Russia. /

127. 1
CU Meres

Can you imagine the fun the Russians will have sending these to the president of the United States? /

/4 SWING/

128. 4
CU Caroline

His nephew's best friend?

CAROLINE: What do you want me to do? /

129. 1 a/b

MERES: Just admit it's Lindale. /

130. 4 a/b

CAROLINE: It's Lindale alright. I hate him. /

131. 2C
CU Monitor with 4's picture. Hand comes in and switches off

HUNTER'S CORNER. INT. DAY.

BOOM A3 + FOLDBACK FROM B1.

Oh, my God. I wish he was dead.

132. 3C
MS Hunter with monitor fg.
As he turns, in to CU.

FADE TO BLACK.

VTR INSERT "C" NEXT.

1 to POS.D. CARD ROOM
2 to POS.D. CARD TOOM
3 to POS.D. CARD ROOM
4 to POS.E. CARD ROOM

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VTR INSERT "C"

1. F/U
1A — INT.GAMING CLUB. EVENING. BOOM A2

Wide shot Roulette Room.
Lindale and Miller X-ing L. to R.

2. 2C
Mis 2/s Miller/Lindale

LINDALE: Why don't we have a game of piquet at my house?

MILLER: Decent of you. I don't like playing for small stakes.

LINDALE: My dear chap, neither do I.

Let them GO.
Meres enters, goes out RIGHT.

MILLER: And I don't always lose.

3. 4A — BOOM B1.
Wide shot with Hunter Cfg.
Meres comes fwd. to 2/s

MERES: Scotch please. It worked sir. Here he comes now.

1 to POS.B.
2 to POS.B.

HUNTER: Thank God he's changed his tailor.

As Hunter turns PAN to see Callan Lbg.
Extras cross.

4. 3A
MCS Callan
CRAB RIGHT with him then let him GO.

5. 4
3/s Hunter/Meres/Callan approaching into bg.

CALLAN: Evening, Hunter.

TIGHTEN as Meres GOES.

HUNTER: Ah, Callan.

CALLAN: Hello, sonny.

MERES: I didn't know they catered for coach parties.

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On Shot 5 on 4

HUNTER: Now you've seen, go home. Forget about this place. and Miller.

See Caroline C.bg.

CALLAN: No hurry squire. They got a nice class of bird here. Very nice.

HUNTER: Not for you, Callan. We know what Miller's up to.

6. 3B
Low Angle TIGHT 2/s
Hunter/Callan

CALLAN: I'm sure you do

HUNTER: Keep out of it, Callan.

CALLAN: You warned Miller off too?

HUNTER: I have other plans for Miller. Look, Callan -

Let Callan GO.
HOLD on Hunter

CALLAN: Some other time old chap. I feel like a game.

7. 1B
Wide shot
Caroline fg.
Callan coming fwd.

CALLAN: Bob Miller, isn't it?

BOOM A2

8. 2B
High Angle MCS Miller.
On his rise
WIDEN to 2/s with
Callan

/1 SWING/

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On Shot 8 on 2

MILLER: I'm Captain Miller. I'm afraid I -

CALLAN: Callan.

MILLER: Good God. Callan. It must be five years. I've been out East you know. Oh, let me introduse - Mr.Callan - Mrs.Fielding. /

9. 1
High Angle MCS Caroline

10. 2 CAROLINE: How d'you do? /
2/s a/b

11. 3A MILLER: Lord Lindale. /
High Angle MCS Lindale

12. 1 LINDALE: How do you do. /
MCS Callan

CALLAN: But this is absolutely marvellous. I was hoping I'd run into somebody who felt like a game. /

13. 2
TIGHT2/s Miller/Callan

MILLER: I heard you didn't play now.

CALLAN: I was warned off it for a while. Too much excitement doesn't agree with me. But a quiet game with a few friends - what d'you say?

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On Shot 13 on 2

MILLER: Now? I'd like to, but the fact is I've already promised Lindale here - /

14. 3
a/b
On his rise
TAKE him to 2/s
with Miller

LINDALE: We'd promised ourselves a little piquet at home. /

15. 1
a/b

CALLAN: Oh I see. Pity. I feel lucky tonight. /

16. 3
2/s a/b

LINDALE: If you would prefer poker - /

17. 1
a/b

18. 3
a/b

CALLAN: I would indeed. /

/1 to CAROLINE/

LINDALE: Then come back with us. You won't object to Mr.Callan's company my dear? /

19. 1
MCS Caroline.
On her rise
BRING her to 2/s
with Callan

20. 3
a/b 2/s Lindale/Miller

CAROLINE: Of course not. /

LINDALE: I take it Mr.Callan'd a serious player? /

21. 1
a/b 2/s Callan/Caroline

CALLAN: I took a thousand quid off him last time I played him. /

22. 3
a/b
As Lindale leans across
LOOSEN to Group.

LINDALE: That's serious enough for our slender resources. Come along then, Caroline.

23. 1(On Miller's turn)
TIGHT 2/s Miller/Callan

MILLER: I thought you weren't going to play?

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On Shot 23 on 1

CALLAN: I changed my mind, captain.

Let Miller GO
HOLD on Callan

24. 4 (On Callan's turn)
3/s Callan/Meres bg.
Hunter rfg.

HUNTER: It's coming along very nicely.

MERES: Yes, sir.

HUNTER: Should be a hell of a game. Lindale cheats too, you know.

As Meres comes fwd.
CRAB LEFT
& TIGHTEN as much as possible.

MERES: Does he now.

HUNTER: Not terribly well I'm afraid. That's why he took up blackmail - to pay his card debts. After all he is a gentleman.

THEY LAUGH.

FADE TO BLACK.

END OF INSERT "C"

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133. F/U 2D — Low Angle Wide Group — INT.LINDALE'S HOUSE.CARD ROOM.NIGHT. DAY 4. — BOOM A3 & B1

CALLAN: Very nice house, sir.

LINDALE: Yes. It is - nice - isn't it? Been in my family over two hundred years.

CALLAN: Thank you. These all your ancestors?

PAN LEFT with Caroline

134. 1D — Wide Shot 2 Portraits & Caroline

LINDALE: Yes. A general. / A foreign Secretary and a King's Mistress. /

135. 2 — Low Angle 2/s Lindale O/S Miller Caroline enters & goes again.

Not much to show for two hundred years. The rest of us just lived gracefully. What do you do, Mr.Callan. /

136. 3D — Low Angle MCS Callan

CALLAN: I just live. What's the stake? /

137. 2 — LS Caroline PAN her RIGHT to group

MILLER: A pound to open? Ten pound limit?

LINDALE: Callan?

CALLAN: If you like.

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On Shot 137 on 2

LINDALE: £25 limit?

CALLAN: Suits me fine.

MILLER: Me too.

LINDALE: Caroline?

CAROLINE: Yes. Yes that's fine.

MILLER: Shall I?

138 1 LINDALE: Please. /
High Angle Mid-shot Miller

139. 3(As he looks at Callan)
CU Callan reaction

140. 1
a/b
TILT DOWN to cards
on table

141. 3(After all have cut)
a/b

142. 1 CALLAN: I might have known /
MCS Miller
PAN DOWN to
cards being dealt

MIX
143. 4E GRAMS
CU Woman's portrait *

MIX *
144. 2
CU General's portrait *

*

*

MIX *
145 1
CU Foreign Secretary's portrait *
Fade Grams

146. 4E
High Angle shot of cards
& hands on table

Coming to 147 on 2

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On Shot 146 on 4

LINDALE: That makes two hundred you owe me, Miller. /

147. 2
Low angle Group

And a hundred you owe Caroline. /

148. 1
Low angle MCS Miller

MILLER: It just isn't my night. /

149. 2
a/b

LINDALE: Mr.Callan, you owe Caroline two hundred and fifty and me seven hundred./

150. 3
Low angle MCS Callan

CALLAN: I'll give you a couple of cheques. /

151. 1
Low angle 2/s
Lindale/Callan

LINDALE: One will do admirably. Make it all out to Mrs.Fielding. She looks after all my affairs for me.
A little more whiskey, Mr. Callan.

152. 2
Low Angle MS Caroline
PAN with her to group
SEE her GO
then Lindale goes.

CALLAN: Yes. /

CAROLINE: The decanter's empty. I'll get some.

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On Shot 152 on 2

LINDALE: I think after this you deserve something rather special.

153. 3(As Callan looks back) Low Angle MCS Callan — I'll show Caroline where it is.

CALLAN: Gone to give her her

154. 1 Low angle MCS Miller — orders? /

MILLER: Yes. You watch. She'll ask for one more hand.

155. 3 a/b — He's greedy./

CALLAN: Shall we start

156. 1 a/b — tonight? /

MILLER: Why not? So long as it looks like blind luck.

157. 3 a/b — Get a bit tight. /

158. 1 a/b — CALLAN: O.K. /

159. 3 a/b — MILLER: You know he's cheating? /

160. 1 a/b — CALLAN: Yeh.. /

MILLER: A lord cheating at cards. Positively

161. 2 Low angle Group Lindale & Caroline coming fwd. — eighteenth century. /

LINDALE: There Callan. Try

162. 3 a/b Low angle MCS Callan — that. /

CALLAN: That's marvellous. Absolutely marvellous.

Coming to 163 to 4

Copyright protected

On Shot 162 on 2

CAROLINE: Mr.Callan -

163. 4 — CALLAN: Yes, Mrs.Fielding. /
MCS Caroline

CAROLINE: I know I shouldn't suggest this, I mean after all, I've won, but would you like

164. 3 — just one more game? /
a/b
He looks at Miller

165. 1
CU Miller reaction

166. 3
a/b

167. 4 — CALLAN: Would you? /
a/b

168. 1 — CAROLINE: I would rather./
a/b

MILLER: It's late, Callan.

169. 3 — Save it till next time. /
CU Callan

CALLAN: No. May not be a next

170. 4 — time. Let's play now. /
a/b

171. 3 — CAROLINE: If you're sure. /
a/b

CALLAN: Course I'm sure.

172. 2 — Double the stakes if you like. /
Group shot

MILLER: Now wait a minute...

LINDALE: I'll agree to that.

Coming to 173 on 3

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On Shot 172 on 2

MILLER: Alright. Whose deal?

173. 3 — CALLAN: Mine, isn't it? /
High Angle 2/s
Callan O/S Miller
showing cards.
You'd better deal for me

174. 1 — captain. /
MCS Miller
PAN DOWN to cards
as he deals
then
to whiskey business

175. 3(As Callan's hand comes in)
2/s Callan/Caroline

176. 4 — This'll bring me luck /
CU Lindale reaction

177. 1
a/b on cards

178. 3(at end of deal)
2/s a/b
As Caroline puts in chip
PAN to Miller's cards
then to Lindale
then to Callan

CAROLINE: Open for 2.

MILLER: Stack.

LINDALE: In for £2.

179. 1 — CALLAN: Stay in. /
Low angle CU Miller

MILLER: Cards?

FADE TO BLACK.

S T O P T A P E F O R C A M E R A R E P O.

3 to POS.E.
4 to POS.F.
2 OUT.

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180. F/U
3E
CU Caroline
PAN DOWN to
hands and cards.

CAROLINE: Three.

181. 1D
Low Angle CU Lindale

CAROLINE DRAWS THREE CARDS. /

182. 4F
CU Callan

LINDALE: I'll play those. /

/ 1 to MILLER /

CALLAN: I hope you've done TAPE
183. 1 this right, Miller. /
CU Miller reaction

184. 4
a/b
PAN DOWN

One.

185. 3
CU Caroline

CALLAN DRAWS ONE CARD. /

/ 3 SWING /

CAROLINE: Check.
186. 1 /
CU Lindale

187. 4
High angle cards
on table.

LINDALE: £5. /

CALLAN: £5 and up £20.

188. 3
a/b
PAN DOWN to cards.

CALLAN PUTS IN £25. /

CAROLINE: No. I'm out.(STACKS.

FADE TO BLACK /

(THEN SOME EXTRA REACTION SHOTS ON CAROLINE)

S T O P T A P E F O R C A M E R A R E P O.

STRIKE FLOATER. / 3 to POS.D. /

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F/U
18 4F
High Angle Group

LINDALE: Another 20, Callan.

LINDALE PUTS IN £40.

CALLAN: Raise you £30.

CALLAN PUTS IN £50.

MILLER: That's over the limit.

LINDALE: No. No. Let him play if he wants to. Your £30 with 100.

LINDALE PUTS IN £130.

CALLAN: 100? Yeh?

CALLAN PUTS IN 100

LINDALE: You're seeing me?

CALLAN: No. Up another 100.

CALLAN PUTS IN ANOTHER 100.

LINDALE: Your 100 and raise it 300 - 320.

190. 3D — LINDALE PUTS IN 420. /
CU Callan

191. 4 — CALLAN: How much to see you? /
CU Lindale

192. 1 — LINDALE: £320. /
CU Miller

193. 4 — MILLER: My God! /
a/b
PAN DOWN to cards.

/ 1 to LINDALE /

194. 1
CU Lindale

Coming to 195 on 3

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On Shot 194 on 1

195. 3 a/b CU Callan — MILLER: Bad luck, Callan.

CALLAN: Ah.Four Kings.

196. 4 High Angle CU Callan — Lucky I've got four Queens.

MILLER: No. Four Jacks,

197. 3 a/b — Callan.

198. 1 CU Lindale reaction — CALLAN: My God I've won.

199. 3 a/b

Could I have alittle more whiskey?

T A P E S T O P. C O S T U M E C H A N G E S

1 to POS.C. CALLAN'S FLAT
4 to POS.B. " "

2 to POS.B. CALLAN'S FLAT
3 to POS.B. " "

F/U

200. 3B MCS Callan drinking — INT. CALLAN'S FLAT. DAY. DAY 5 A2

FX: Doorbell

CALLAN: Alright, I'm coming.

201. 1C(As he enters)
Wide shot
PAN him to door
& TIGHTEN as he opens it.

Oh. Good morning.

CAROLINE: Please, I must see you.

CALLAN: Come in.

202. 2B(As he opens wide)
Low Angle Wide Shot
HOLD on Caroline

Here. Sit down.

CAROLINE: Thank you.

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On Shot 202 on 2

CALLAN: I was just going to have some coffee. Do you want some?

203. 4B
Low Angle Wide 2/s Callan O/S

CAROLINE: Please. /

CALLAN: Not much like Lindale's place, is it? I'm an eccentric millionaire, love.

204. 3B
High Angle 2/s Caroline O/S Callan

PULL BACK & PAN with Callan

CAROLINE: Thank you. It's good. You went off in a hurry last night.

CALLAN: I was stoned. Lindale's scotch is a

205. 4
MCS Callan

bit rich for my blood. / I won didn't I? That last

206. 2
Low Angle MS Caroline. PAN with cheque to Callan

pot? /

CAROLINE: Yes. It was over twelve hundred pounds. You finished two hundred pounds up. Here's the cheque.

CALLAN: Thanks.

207. 3
High angle 2/s Caroline O/S Callan

Your cheque? /

CAROLINE: I look after Lord Lindale's finances for him. It won't bounce, Mr.Callan.

CALLAN: Of course not. Oh. One vice at a time at my age. Who told you my address?

CAROLINE: Captain Miller. He said it's only temporary.

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On Shot 207 on 3

CALLAN: No. It's permanent. While I play cards.

CAROLINE: You could have lost a fortune last night.

PULL BACK & PAN with Callan to single.

CALLAN: Just as well I've got one to lose. You divorced love?

208. 4(On his turn)
Wide 2/s
Callan O/S Caroline

209. 2
Low Angle MCS Caroline

/4:SWING/

CAROLINE: No. My husband's in the States.

210. 4
MS Callan coming fwd.

CALLAN: And you look after Lindale?

211. 2
a/b

/4:SWING/

CAROLINE: You're very rude.

212. 4
MCS Callan

CALLAN: I've got a hangover. A lady gave me special whisky when I was gambling - then asked me for one more game.

213. 3
High Angle
VERY TIGHT 2/s
Caroline O/S Callan

CAROLINE: You won.

CALLAN: You didn't deal. Now try and tell me I deserved that.

CAROLINE: No. No you didn't. But you mustn't play with him again, Mr.Callan. Please.

CALLAN: Your money?

CAROLINE: More than that. It's my whole life.

214. 4
BCU Callan

C/S GRAMS
End Of Part One.

1 to POS.E. LINDALE'S FLAT
2 to POS.D. " "
3 to POS.D. " "
4 to POS.G. HQ.

COMMERCIAL BREAK

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ACT TWO

F/U
C/S — GRAMS
Part Two

MIX
215. 2D — INT. LINDALE'S FLAT. DAY. BOOM A3 & B2
Wide Shot on door
Callan/Lonely enter — DAY 5.

CALLAN: Right you take this side. I&ll take that.

IAN with Lonely

LONELY: We shouldn't be here, Mr.Callan. /

216. 3D
MS Callan

217. 1E — CALLAN: Why not? /
MCS Lonely

/CLEAR 2/
/ TO POS.B. CALLAN'S ROOM /

LONELY: It's too risky. Besides he's a lord, Mr. Callan. /

218. 3
a/b MS Callan

CALLAN: Of course he is. That's where he is this afternoon. House of Lords. He gets four pounds fourteen and sixpence a day. Less than you. Here we are. We got lots of time. Go and keep watch. /

TRACK IN on him

219. 1
MS Lonely

He comes fwd. to TIGHT 2/s

LONELY: What about his bird?

CALLAN: She's have a sauna bath. I wish you would. I won't tell you again. Go and watch. And Lonely

He goes away again

220. 3 /
MCS Callan

Don't nick anything. /

221. 1
a/b

On Shot 221 on 1

LONELY: Don't nick anything?

CALLAN: You heard.

222. 3(As Callan turns back)
MS Callan working on safe

223. 1(When he turns away with envelopes)
CU Hands and photos

224. 3
BCU Callan

CALLAN:(SOV) So that's it. TAPE
He's blackmailing her husband.
My whole life she said.
That's why Hunter must be
interested. You may be a
lord, Lindale, but you
stink. Somebody should
kill you, I've got a feeling
Hunter thinks it should
be me./

/CLEAR BOOM B/

225. 1
MS Callan

END OF TAPE

CRAB LEFT with his turn
PAN with Callan
& TRACK IN with his move
to 2/s with Lonely

CALLAN: Lonely.
Let's go.

/3 FAST REPO.TO POS.A./

LONELY: You got something
good, Mr.Callan.

CALLAN: Yeah. Samshing.

CUT

226. 3A
Low Angle CU Meres

INT. HQ DAY. DAY 5. BOOM B1

/L CLEAR TO POS.F. WHEN
3 CLEAR OF 3A/

MERES: You still don't know
where the negatives are? /

227. 4G
2/s Caroline O/S Meres

/3 SWING/

CAROLINE: No. He won't even
talk about selling them.

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On Shot 227 on 4

MERES: He has money then?

CAROLINE: Not much. He's taken nearly all my father left me.

228. 3
2/s Meres O/S Caroline

/4 SWING/

MERES: You'll get it back.

229. 4
MCS Caroline

/3 SWING/

CAROLINE: I don't care about that. If only I can get John out of this but

230. 3
MCS Meres

231. 4
2/s Caroline O/S Meres

MERES: But what, Mrs.Fielding?

/CLEAR 3.CAM 1 TAKES HIS PLACE 1F/

CAROLINE: Lindale's still gambling. He lost 200 last night. I had to pay. And the men we played against

MERES: Yes?

CAROLINE: Miller was alright. But the other one. His name was Callan.

232. 1F
CU Meres

233. 4
a/b

MERES: Yes?

CAROLINE: He said we were cheating.

234. 1
a/b

235. 4
a/b

MERES: Were you?

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On Shot 235 on 4

CAROLINE: This Callan seemed to think Lindale was. And they're going to play again. At Bootwood Hall. That's Lindale's place in Northumberland. He's going there on the 12th for the shooting. Taking Miller and Callan with him. Adn that nice old Colonel Hunter. If Callan wins again, I haven't got any more money. And if he loses /

236. 1 a/b

237. 3 MCS Caroline — MERES: Go on, Mrs.Fielding. /

CAROLINE: I think he's a very bad enemy./

238. 1 a/b

/ 3 to POS.B. /

239. 4 CU Caroline — MERES: We'll be watching you./

CAROLINE: But my money's running out. Lindale's had nearly all of it. /

240. 1 a/b

MERES: Try to keep him on the hook for just a little while longer. /

241. 4 a/b

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On Shot 241 on 4

242. 1 a/b — CAROLINE: How long? /

MERES: Till he tries to sell those negatives. We don't know where they are. Before he sells them he's got to go and get them. And when he does we'll be waiting. Lindale will be dealt with I promise you./

243. 4 BCU Caroline

/ 1 to G. CALLAN'S ROOM/

CAROLINE: He's compl tely evil. I didn't think it was possible to be like that. Be he is. He enjoys hurting people.

CUT

244. 2B MS Miller PAN him RIGHT to 2/s with Callan — INT. CALLAN'S ROOM. DAY. BOOM A2 DAY 5.

/ 4 to POS.B./

MILLER: I was waiting at my place for you. I even phoned you eight times.

CALLAN: I told you I've been out.

Coming to 245 on 3

Copyright Protected

On Shot 244 on 2

PAN him LEFT again

245. 3B — MILLER: You owe me a hundred quid. /
High Angle
MCS Callan

/2 SWING/

246. 2 a/b — CALLAN: You packing it in then?/

MILLER: No. We're going up to

247. 3 a/b — Bottwood Hall, aren't we? /

CALLAN: You really think

248. 4B — he's good for 20 thousand? /
MCS Miller

249. 3 a/b — MILLER: At least. /

/2 PULL OUT OF SET/

CALLAN: He didn't look all that

250. 4B — loaded to me. /
a/b MCS Miller

MILLER: He's got it, I

251. 3 a/b — tell you. /

CALLAN: The bird paid for

252. 4 a/b — his losses. /

MILLER: She just looks after

253. 3 a/b — his money. /

CALLAN: You think
he won't rumble you're

254. 4 a/b — cheating him? /

MILLER: No. He's too busy

255. 3 — cheating us. /
High Angle 2/s
Callan O/S Miller

CALLAN: I don't like it. It
smells wrong. You better leave

256. 4 — me out. /
VERY TIGHT 2/s
Miller/Callan

Copyright Protected

On Shot 256 on 4

/3 SWING/

MILLER: But you can't pull

257. 3 out now. You can't. /
CU Callan

CALLAN: You put your arm on em again and I'll

258. 4 break it. /
a/b

MILLER: I'm sorry.

CALLAN: You should be. What's the matter with you? We can always find another mug.

MILLER: Not like this one.

CALLAN: What's so special about him?

MILLER: He's card mad. Can't leave the things alone. It's a disease, Callan. He can't stop it, even when he's losing. He's got to play. We could be in and out in a couple of days,

259. 3 three at the most./
a/b
HOLD 2/s as Callan goes

CALLAN: Alright. Three

260. 4 days. /
CU Miller

MILLER: You won't regret

261. 3 it Callan./
CU Callan

/4:SWING/

CALLAN: I hope you won't

262. 4 either. /
MCS Miller
CRAB LEFT with his move to bring him to 2/s with Callan.

Oi. Don't you want your winnings?

MILLER: Oh yes, I almost forgot.

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On Shot 262 on 4

Go in VERY TIGHT

CALLAN: You have been away a long time. There you are, squire. Fifty quid.

MILLER: It should be a hundred.

LOOSEN as they GO. CRAB RIGHT with Callan's move.

CALLAN: Fifty quid expenses. I've got to look smart when I stay with a lord, haven't I?

263. 3
BCU Callan

/2 BACK INTO POS.B./

TAPE: How stupid am I supposed to be for God's sake? First he asks me to believe he can tail Lonely, then he forgets his winnings. And he doesn't jib when I take my expenses. Hunter must be phshing him hard. It was always a mistake to bear down on Miller. He always cracked. He'll crack again. You're a damn fool, Callan. TAPE

FX: Doorbell

264. 2 (On doorbell)
Wide Shot
Callan goes to door & admits Lonely

265. 1G
2/s Callan/Lonely

LONEDY: Cor! / You don't half have some lovely gear, Mr.Callan.

CALLAN: Take your dirty hands

266. 3
MCS Lonely

off it. You got a car? /

267. 1G
2/s Callan O/SLonely

LONELY: Yeh. Smashing. /

CALLAN: Take it up tonight.

268. 3
a/r

Wait till I call you./

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On Shot 268 on 3

/ 1 SWING /

LONELY: Aren't you driving up then? /

269. 1
MCS Callan

CALLAN: No. I'm going by train with Captain Miller. /

270. 2
Wide Shot
Lonely goes to door

LONELY: Alright, Mr.Callan.

CALLAN: And, Lonely, keep off the beer. We might have to get away in a hurry. If we get away at all.

271. 3(As he starts to dial)
High Angle CU Callan

TAPE: If we get away at all. TAPE
I'm sticking my neck out for you, Miller. If Hunter's after him, Lindale's a killer. Let's see if you're worth it.

/ 1 to H.Q. /

WOMAN:(SOV) Yes? STAND MIC.

CALLAN: Let me speak to Charlie please. This is Callan.

WOMAN: (SOV) Just a minute. STAND MIC.
You're through. /

272. 4D
2/s Meres/Hunter

BOOM B1

HUNTER: Be quick, Callan, I'm busy.

CALLAN: I didn't take your advice about Miller.

273. 3
CU Callan

HUNTER: Really? /

Coming to 274 on 4

Copyright Protected

On Shot 273 on 3

/ 4 REPO. L. MID-SWING /

CALLAN: I'm going up to Northumberland with him. That's what you want, isn't it? / A2

274. 4
CU Hunter

HUNTER: To play cards? B1

CALLAN: Yes.

HUNTER: Very well. But stay out of everything else. /

275. 3
a/b

276. 4
a/b

CALLAN: What else is there? / A2

/ 3 to POS.H. /

HUNTER: Ignorance is a virtue, Callan. Cultivate it. B1

277. 2
BCU Callan

HANGS UP. / FX:Dialling Tone.

CALLAN: (TAPE) Oh, sure. Once I'm ignorant I'm dead. A2

278. 1F
2/s Hunter O/S Meres

INT. H.Q. DAY. B1

/ 2 to E. GUN ROOM /

HUNTER: They go to Northumberland, Callan wins, Lindale finds out he's been cheating, attacks him, and Callan kills him. He may get away with self-defence if it's done properly. /

279. 4
CU Meres

/ 1 SWING /

MERES: Excuse me, Sir. I thought Miller was the cheat. /

280. 1
CU Hunter

281. 4
a/b

HUNTER: He is. /

282. 1
a/b

MERES: But Callan wins? /

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On Shot 282 on 1

HUNTER: That's what makes the

283. 4D — system so fool-proof. /
a/b

MERES: Just one more thing, sir. You seem awfully certain that Lindale will find out Callan's

284. 1 — cheating. /
a/b

HUNTER: Of course I am. You're

285. 4 — going to tell him. /
a/b CU Meres reaction

S T O P T A P E. COSTUME CHANGE AND STRIKE H.Q.SET.

/1 to GUN ROOM /

F/U
T/C
Country House Sequence.
22" Film. Come out at 13".

GRAMS: DW/LP 2969A Band 5.

286. 2E — INT.BOOTWOOD HALL GUNROOM. DAY.
Low Angle Wide Shot
Hands & gun fg.
Maid and Callan enter bg.
A4 & B4

MAID: Mr.Callan, my lord.

287. 3H /
MS Lindale

LINDALE: Ask Mrs. Fielding

288. 2 — to join us will you? /
a/b

/3:SWING/

MAID: Yes, sir.

Coming to 289 on 3

Copyright Protected

On Shot 288 on 2

LINDALE: Callan, my dear chap. It's good to see you.

CALLAN: Wonderful place you've got here. /

289. 3 MCS Lindale

LINDALE: Wonderful court to run it. Do you shoot? /

290. 2 a/b

CALLAN: No.

CRAB RIGHT to HOLD 2/s with Callan's move.

LINDALE: You'll find it dull here in the day time. Forgive me, Mr.Callan, but what exactly do you do?

CALLAN: Play cards.

LINDALE: No visible means of support?

CALLAN: You enquired, did you?

LINDALE: If a man chooses to play cards with me, I like to be sure that he can pay his debts.

CALLAN: You asked Captain Miller?

Coming to 291 on 1

Copyright Protected

On Shot 290 on 2

LINDALE: Miller made his money in Hong Kong he tells me. That's a long way away. Closer to hom he may be unreliable. I saw you talking to Colonel Hunter at Barlows. I asked him.

291. 1H
MCS Lindale

CALLAN: Go on. /

LINDALE: He told me you'd been in the wholesale grocery business. I checked. It was true. You're good for 20 thousand

292. 3
Low angle 2/s

As Callan comes fwd. PULL BACK & CRANE UP to HOLD 2/s

apparently./

CALLAN: That's right. Started with a barrow, finished up with business. What's your bank balance like?

293. 1
MCS Callan

LINDALE: I beg your pardon? /

/ 3 SWING /

CALLAN: I wouldn't want you to have to sell up or

294. 3
CU Lindale

anything, if you lost I mean./

LINDALE: I always pay my debts. On the nail and in

295. 2
Wide shot
Caroline entering

full. Always. /

CAROLINE: Mr.Callan, how nice.

296. 1
CU Callan

Colonel Hunter's here. /
He's been shown to his room.

/ 2 MOVE OUT /

297. 3
2/s Lindale O/S Callan

CALLAN: Hunter? /

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On Shot 297 on 3

LINDALE: A bit of a bore, but an excellent shot, I believe. I'd better say hello to him.

PIVOT with Lindale's move.
Let him GO.
Finish with 2/s with Caroline.
GO IN with Callan & CRAB LEFT a little then
PIVOT on her to HOLD 2/s when he goes LEFT.

CAROLINE: You didn't have to come here.

CALLAN: Oh no. And you didn't have to set me up for it.

CAROLINE: It's my whole life.

CALLAN: What is? Running away from your husband and hanging round his lordship? Your husband's in Washington. Big man there.

CAROLINE: How do you know?

CALLAN: He's in trouble, Mrs.Fielding.

CAROLINE: That's not true.

CALLAN: Big trouble. Lindale's got pictures to prove it. /

298. 1
Profile MCS Caroline

299. 3
a/b
Callan comes fwd.

CAROLINE: Who are you? /

CALLAN: I'm nobody, love. I'm retired. From everything, an innocent bystander. But I'm not a mug.

Coming to 300 on 1

Copyright Protected

On Shot 299 on 3

CAROLINE: I didn't suggest -

CALLAN: So don't treat me like one. I don't know what Hunter's plans are, don't

300. 1 try to involve me. /
VERY TIGHT 2/s
Caroline O/S Callan

CAROLINE: Hunter?

CALLAN: Don't try and tell me that you haven't been to the section?

CAROLINE: I don't know

301. 3 what you're talking about. /
VERY TIGHT 2/s
Callan O/S Caroline

CALLAN: Or did you see dear Toby Meres? Little gentleman,

302. 1 Toby. / Not a peasant
a/b like me.

CAROLINE: You work for

303. 3 Mr.Meres? /
a/b

CALLAN: I don't work for anybody, darling.

CAROLINE: Why are you here then?

CALLAN: Because I have to look out for myself, even if I am

304. 1 retired. /
a/b

CAROLINE: Hunter

305. 3 Do you mean Colonel Hunter? /
a/b

Coming to 306 on 4

Copyright Protected

On Shot 305 on 3

PULL BACK with Callan's move.

Caroline comes fwd. to equal 2/s

/ 1 TO POS.K. GUN ROOM /

CALLAN: Him? No, love. No, I'm sorry. No. The Hunter I'm referring to is a code name.

CAROLINE: Can you get those negatives back. Please?

CALLAN: Maybe I can. If I have to.

306. 4H — INT. LIBRARY. DAY. — A5 & C4

Low Angle
Very wide shot with Lindale Rfg. Miller entering bg.

LINDALE: Ah, Miller. Come and help yourself to a drink. /

/ 3 FAST TO K. LIBRARY /

307. 3K

High angle MCS Lindale

/ 4:SWING /

We're just a very small party this year, I'm afraid. Mrs.Fielding, yourself, Colonel Hunter and me. One can't count Callan.

308. 4 — He doesn't shoot. /

Low Angle MCS Miller

309. 3 a/b — MILLER: Really? /

LINDALE: No. He came here

310. 4 a/b — to play poker. /

MILLER: Queer feller,

311. 3 a/b — Callan. /

LINDALE: Tell me, do you think he's a good card

312. 4 a/b — player? /

/ 3 to POS.L. /

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On Shot 312 on 4

MILLER: He has occasional runs of luck. Needs 'em.

313. 1 — INT. GUN ROOM. DAY. — BOOM B4
Low Angle MCS Callan with gun.
PAN RIGHT with his turn

CALLAN: Bang. Bang. That's

314. 2E — both barrels. /
Low Angle MS Hunter
PAN him LEFT to 2/s

315. 1 — Cautious bloke, Lindale. /
a/b

316. 2 — All the ammo's locked up. /
a/b

HUNTER: Not ammo, Callan. Shot. Anyway, Lindale tells me you

317. 1 — can't shoot. /
a/b

/ 2 SWING /

CALLAN: No. Cards is my game. And

318. 2 — photographs. /
mcs Hunter

HUNTER: I wanred you to keep

319. 1 — out of this. /
a/b

CALLAN: Yeh. You set me up

320. 2 — beautifully, didn't you. /
a/b
PAN him RIGHT

HUNTER: You and Miller always

321. 3L — worked well in the past. /
2/s Callan bg.
Hunter Rfg.

Coming to 322 on 2

Copyright Protected

On Shot 321 on 3

CALLAN: Only now he's got a grudge against me, just like you. These your guns? Lovely. Purdys.

322. 2 — Matched pair. /
CU Hunter reaction

323. 1
CU Callan

You could get yourself a

324. 2 — lord with a gun like that. /
a/b Reaction

T A P E S T O P. FOR COSTUME CHANGES. / 3 to M. LIBRARY / 1 to L. " / 2 to F. " /

F/U

325. 4H — INT. LIBRARY. NIGHT. DAY. 6. — BOOM A5 & C2
Low Angle Wide shot whole group

HUNTER: Forty pounds. I'll see

326. 1L — you. /
High Angle CU on cards.

LINDALE: Full house. Queens and

327. 4 — Hacks. /
a/b

HUNTER: Too good for me. I'd like to pack it in now, if nobody minds. Work out what I owe please.

CAROLINE: Fifty to me, a hundred and eighty to Lord Lindale.

Coming to 328 on 2

Copyright Protected

On Shot 327 on 4

HUNTER: Give you my cheque in the morning. Alright?

LINDALE: Of course. Goodnight Colonel.

MILLER: Goodnight, sir.

HUNTER: Goodnight, Mrs.Fielding. Callan. /

328. 2F MCS Lindale

329. 1 LINDALE: Stakes as before? /

330. 3M MCS Caroline MILLER: Twenty pound limit? /

331. 2 a/b CAROLINE: Is that all? /

LINDALE: You show us all an

332. 4 MCS Callan example in courage, my dear. /

333. 1 a/b CALLAN: Fifty pounds? /

334. 3 High Angle Group shot. MILLER: Why not no limit at all? /

LINDALE: Why not indeed.

CALLAN: Suits me. Up to ten thousand anyway.

CAROLINE: All I can manage is five I'm afraid.

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On Shot 334 on 3

MILLER: The same for me, if we have to.

335. 1 — CALLAN: How about you? /
CU Lindale

LINDALE: I'll pay whatever I
336. 3 — owe, Callan. /
a/b

CALLAN: That's alright then.

337. 4 — LINDALE: A new deck? /
CU Callan
He looks at Miller

338. 1 — CALLAN: If you like. / — GRAMS: DW/LP 2969A Band 5.
CU Miller reaction

339. 3 — MILLER: My deal. / *
a/b Group shot

CALLAN: Yes. *

LINDALE: Yes. *

340. 2 — CALLAN: Allow me. / *
2/s Lindale/Miller
PAN DOWN to see
pack changed. *

341. 4(As he puts pack on table) *
High Angle 2/s Callan
O/SMiller *

342. 3(As he taps pack) *
a/b Group
CALLAN: I'm in for ten.

*

343. 2 — CAROLINE: Yes. /
2/s Lindale/Miller *

LINDALE: Raise you thrity.

*

344. 4 — MILLER: No. /
a/b

CALLAN: Your thirty and raise
345. 3 — you thirty. /
CU Caroline
346. 2 — CAROLINE: Yes. /
2/s Lindale/Miller

Copyright Protected

On Shot 346 on 2

LINDALE: I'm in. *

347. 3 MILLER: Cards? / *
High Angle CU Cards.

CALLAN: Three. *

348. 1 CAROLINE: One. / *
CU Lindale

349. 4 LINDALE: I play these. / *
CU Callan
Over Miller's R.Shoulder.

350. 3 CALLAN: Ten. / *
CU Caroline.
PAN DOWN to
cards etc. on table. CAROLINE: Stack. *

LINDALE: Raise you thirty. *

CALLAN: And ten.

LINDALE: And fifty. *

351. 2 CALLAN: And ten. / *
2/s Lindale/Miller a/b

352. 4 LINDALE: Make it a hundred. / *
a/b

353. 1(As he looks at Lindale) CALLAN: And ten.
CU Lindale

LINDALE: And ten. See what you've *
354. 4 got. /
a/b
PANDOWn to cards
CALLAN: I've only got three *
355. 2 queens I'm afraid. /
2/s a/b

*

356. 4 /
a/b

*

SLOW MIX *
357. 3
Low Angle Wide Shot ceiling
SLOW TILT DOWN to table.

Coming to 258 on4

Copyright Protected

On Shot 357 on 3

CALLAN: I'll see you.

358. 4 — LINDALE: Three kings. /
CU Callan

359. 2 — CALLAN: I'll lose /
CU Lindale

LINDALE: That makes a change, Callan. /

360. 1
MCS Miller

PAN DOWN to his hands.

MILLER: My deal again is it?

CUT GRAMS

S T O P T A P E. RE-SET PROPS.

ROLL BACK AND MIX

361. 3
MS Caroline drawing curtains.
PULL BACK with her & CRANE DOWN to 3/s with Lindale/Miller.
Lindale passes IOU.

FX:Cock Crow. or few birds.

362. 1
High Angle CU
IOU's on table.

CALLAN: It wasn't your night, Lindale.

363. 4 — LINDALE: No. /
CU Callan

CALLAN: You dropped over eighteen thousand quid old sport./

364. 2
Low Angle 2/s
Lindale/Miller

LINDALE: Did I indeed.

365. 4 /
a/b

Coming to 366 on 3

Copyright Protected

On Shot 365 on 4

CALLAN: Yeh. What puzzles me is - who's going to sign

366. 3 3/s a/b — the cheque - you or her? /

LINDALE: Neither of us.

367. 4 a/b — We haven't got it, Callan. /

CALLAN: Then you'd better find it, hadn't you. Lords always pay their gaming

368. 2 cu Lindale — debts./

369. 4 a/b — LINDALE: They do indeed. /

CALLAN: Or maybe you could give me a nice picture

370. 2 a/b reaction. — instead./

C/S
End of Part Two

GRAMS:

SECOND COMMERCIAL BREAK

1 to H. GUN ROOM
2 to E "
3 to H "
4 to K "

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PART THREE

F/U
C/S
Part Three

GRAMS

MIX
T/C
Grouse Shooting Sequence
32", ".

FX:Shooting with changing perspective thru to end of play A4 & B4

CUT

371. 2E — INT. GUN ROOM. MORNING.
Low Angle shot gun fg.
Callan entering bg.
PULL BACK
& PAN Callan to
2/s with Hunter

CALLAN: Ah. There you are.

HUNTER: Rough night?

CALLAN: I haven't been to bed. Miller told you Lindale lost?

HUNTER: No.

CALLAN: Eighteen thousand. He hasn't got it. Says he's got nothing to sell either. His paintings are all copies.

HUNTER: What about this house?

CALLAN: It's mortgaged. So's the

372. 3H — London one. He's skint. /
CU Hunter

373. 1H — HUNTER: No photographs? /
CU Callan

374. 2 — CALLAN: Not yet. Watch it. /
MS Lindale entering.

LINDALE: Ah, Colonel. Anxious

375. 3 — to be off? /
Mid 2/s Callan bg./Hunter

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On Shot 375 on 3

PULL BACK with him
Finish with 3/s as
Hunter comes fwd.

HUNTER: Somebody's taken my shot from my case.

LINDALE: My fault I'm afraid, I always feel shot is better locked away. We don't want any accidents after all.

HUNTER: Thanks. You coming?

PAN DOWN to see gun in his hand.

LINDALE: No.Not yet. I have to settle up with

376. 1 Callan first. /
MCS Hunter
PAN him Left

377. 3 HUNTER: I'll be off then./
2/s Callan bg.
U/S Lindale

Callan X's.
HOLD FRAME

378. 2(As Lindale leaves frame)
MCS Lindale's hand with gun
PAN him LEFT to finish with mid shot

LINDALE: You'll find the keeper waiting by the paddock. I believe Miller's there, too.

HUNTER:(V/O) Good.

LINDALE: Now, Callan, about

379. 3 out little embarrassment. /
Low Angle CU Callan

380. 2 CALLAN: You must be joking. /
a/b
PAN him LEFT to 2/s with Callan
PAN him RIGHT again.

LINDALE: Try me. No? Turn around.

381. 3 My LIO's please. /
MS Callan

CALLAN: They could be

382. 1 upstairs in my room. /
CU Lindale

383. 3 LINDALE: Where? /
a/b

Coming to 384 on 2

Copyright Protected

On Shot 383 on 3

CALLAN: They could be in the chest of drawers. The could be under my handkerchiefs, then again, they might not

384. 2 MCS Lindale showing gun — be. /

/3: SWING/

LINDALE: I shall find them before I kill you. I assure you. My ancestors would have killed you for cheating

385. 3 CU Callan — at cards. /

386. 1 CU Lindale — CALLAN: Who told you? /

LINDALE: A man called

387. 3 a/b reaction — Meres. /

388. 1 a/b — /

He rang me up this morning. He was most distressed to hear

389. 3 a/b — I'd invited you. /

CALLAN: Why don't you call the

390. 2 a/b — police? /

LINDALE: You said you would settle for a picture. What kind

391 3 a/b — of picture? /

CALLAN: As if you didn't know.

392. 1 — One of Mrs.Fielding's husband./

LINDALE: Ah, does Miller want

393. 3 a/b — it too? /

Coming to 394 on 2

Copyright Protected

On Shot 393 on 3

CALLAN: Miller wants half of eighteen thousand quid.

394. 2 CU Lindale — How I get it is my business. /

LINDALE: You're no by any

395. 3 a/b — chance in Security? /

CALLAN: No. But I could

396. 2 a/b — tell them. /

397. 3 a/b — LINDALE: What? /

CALLAN: To have a look in the safe of your London

398. 2 a/b — house. /

LINDALE: You have looked, I

399. 3 a/b — gather? /

400. 1 CU Lindale — CALLAN: Yes. /

LINDALE: A burglar as well as

401. 2 CU Hand on gun — a card sharp. /

402. 3 (As he raises gun) a/b

CALLAN: I think I should warn you. I've written a letter just in case anything

403. 1 a/b — happens to me. /

LINDALE: Your letter is quite useless. I'm getting out anyway with the negatives. And my LIU's. Are they really

404. 3 a/b — upstairs? /

/ 1 REPO. to M. /

Coming to 405 on 2

Copyright Protected

On Shot 404 on 3

CALLAN: There's only one way to find out.

405. 2
LS Lindale

LINDALE: I'll be back, Callan. I must have them. It's a matter of honour.

406. 3(As he goes out of door)
LS Callan
PAN him RIGHT

407. 4K
MCS Callan
PAN him RIGHT to door
& PAN DOWN to lock.

408. 2
LS Callan
He runs.
4 to LIBRARY

409. 3(As he turns)
MS Callan
PAN him RIGHT
thenL
LEFT again
& TRACK IN FAST
to see Miller over
his shoulder
outside window.
2 to G.

MILLER:(O/S) Callan? Ah, there you are. Where's Lindale?

CALLAN: He'll be back soon. You've got to get me out of here. He's going to kill me. B4

410. 1M
Wide shot
Miller legs fg.
Callan bg at window

411. 3
a/b

MILLER: You've got a room full of guns there.

412. 1
a/b

CALLAN: I've got no ammo. It's all locked away. Chuck some down will you.

413. 2G
Low Angle Profile
MCS Miller

1:SWING

MILLER: Hunter says I'm to get the IOU's first.

414. 1
MCS Callan at window

Coming to 415 on 2

Copyright Protected

On Shot 414 on 1

CALLAN: For God's sake man. They're not important any more. Lindale's getting out. The

415. 2 a/b — ammo - quick. /

MILLER: It's orders, Callan. You were always hot on

416. 1 a/b — orders./

417. 3 a/b — CALLAN: Wait./
PULL BACK &
PAN to follow
Callan's movement.

418. 1
Wide shot

419. 2 — There. Catch. /
MS Miller's hand

420. 1 — MILLER: Thanks. /
O/S Miller walks out.

CALLAN: Miller I mean it. I'm locked in. He's going to

421. 2 — kill me. /
MCS Miller

422. 1 a/b — MILLER: Hunter thought he might. /

423. 2 a/b — CALLAN: Miller, please. /

/ 1 SWING / MILLER: I've waited a long time to hear that. You don't look so

424. 1 — big now, Callan. /
MCS Callan

425. 3 — CALLAN: You can't let him kill me. /
2/s Miller O/S Callan

MILLER: What sort of a chance

426. 1 — did you give me? OK. Catch. /
MCS Callan

Coming to 427 on 3

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On Shot 426 on 1

CALLAN: That's all? One shot.
He's got an 8 shot Luger

427. 3 automatic. /
a/b
Miller goes.

MILLER: Do the best you can,

428. 1 old sport./
a/b

/ 3 CLEAR FAST /
/ TO POS.K. /

CALLAN: I will, old sport.
And you better hope I miss.

CUT

429. 4H INT. LIBRARY. DAY. C2
Low Angle LS Library
Lindale enters
TIGHTEN a little

430. 3K(As he turns)
Low Angle Wide Shot
Lindale comes fwd.
to Left foreground.
Caroline enterd bg.
HOLD 2/s as she
comes fwd.

CAROLINE: Where is everybody.
I rang the bell and

LINDALE: They're all out shooting.

431. 4 CAROLINE: Where's Mr.Callan? /
CU Lindale

/ 3 SWING /

LINDALE: In the gun-room. He
knows about the photographs.

432. 3 I'm going to kill him. /
CU Caroline

CAROLINE: Kill him.

FADE TO BLACK.

T A P E R U N. FOR ARTISTS AND CAMERA REPOS.

/ 2 to POS.E.
3 to POS.L.
1 to POS.N.
4 to POS.K. /

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433. F/U
4K — INT. GUNROOM. DAY. — A4 & B4
CU Door lock. — F/POLE?
As it opens
GO UP to 2/s
Caroline/Lindale
PAN her down steps.

LINDALE: Company for you, Callan.

434. 2E
Wide shot fav.Lindale

CAROLINE: He's gone.

LINDALE: What?

CAROLINE: He's not here.

435. 3L(As Lindale turns away from window)
Wide shot Callan Rfg.
Lindale bg.

CALLAN: Lindale?

FADE TO BLACK AS LINDALE SWINGS ROUND.

T A P E R U N — 4 to N. 3 to H.

---

436. F/U
1N
LS Callan
He fires.

FADE TO BLACK. — SOUND CUT

T A P E R U N

---

437. F/U
2E
Wide shot
PAN Callan RIGHT to body.

4 GO IN WITH PAN

438. 4N
MS Callan and body.

CAROLINE: He's dead.

CALLAN: Yeh.

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On Shot 438 on 4

PAN him to 2/s with Caroline.
PULL BACK with him & CRAB RIGHT.
Caroline re-enters to TIGHT 2/s

CAROLINE: Are you going to help us? /

439. 3H
VERY TIGHT 2/s
Callan O/S Caroline

CALLAN: I'm going to help myself, love. You've had your chance.

/ 2 to POS.G. /

CAROLINE: Callan, please I..

CALLAN: Look, I started off in a card game, and what I ended up with was that. I could be done for murder. /

440. 4
VERY TIGHT 2/s

CAROLINE: I can tell them it was self-defence.

441. 3
a/b

CALLAN: Can you really? / If I find those negatives and give them to you, you won't even admit you've been here. You wouldn't want your husband to get involved. /

/ 4SWING /

442. 4
CU Caroline

CAROLINE: John needs me to look after him. He's not strong like you. /

443. 3
a/b

CALLAN: You've got wrong ideas about me. I'm not going to do time to save your husband.

CAROLINE: But they can't even prove you had a motive.

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On Shot 443 on 3

CALLAN: Oh yes they can.
The IOU's. Ah.
Maybe you're right after all.
Ring up the Bootwood Arms.
Tell them to send my chauffeur
over. Pack what you need.
He'll drive you to the airport.
Get on the first place you can

444. 4 a/b — for the States. You got money?

CAROLINE: Enough, but....

CALLAN: Here. Take the negatives.
Burn them. Go on. Move.

CAROLINE: So you are helping us
after all.

CALLAN: I'mhhelping myself.

445. 3 (As Caroline takes print) Low Angle MCS Callan — Go on.

Another set of prints.

PAN him LEFT and
FOLLOW his action
with gun.

4 to LIBRARY

MILLER: (SOV) Callan.

Take him to window
to Medium 2/s with
Miller

CALLAN: Yeh?

446. 1 — MILLER: You alright.
Wide shot
Miller Lfg.
Callan bg.

CALLAN: Never been better old
love. Lindale's not so good.
And I've got the negatives.

447. 2G — If I was you, I would scarper.
CU Miller reaction

448. 3
a/b to see
Miller GO.
Callan turns
& leaves frame.

3 to POS.K.
1 to POS.L.

T A P E R U N. FOR CALLAN'S REPO. & CAMERA REPO.

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449. F/U 3K — INT. LIBARARY. DAY. — C2

Low angle C.shot. Caroline hands, burning negatives.

LOOSEN as Callan comes fwd. & PULL BACK to 2/s with him sitting Lfg.

CALLAN: Now get rid of the bits.

CAROLINE: There are still the prints.

CALLAN: Security will get them.

CAROLINE: What will happen to you?

CALLAN: I'll go back to London. Too much excitement for me in the country.

On Callan's look CRAB RIGHT to make 2/s with Lonely bg.

LONELY: (O/S) Mr.Callan? You there, Mr.Callan?

The door was open so.....Oh.

450. 1L (After Lonely has taken his hat off)
2/s Caroline bg. Callan Rfg.

CALLAN: Cor. You don't half have some smashing gear./

451. 3
MCS Lonely
/ 1 SWING /

LONELY: I feel a right nana in this lot. /

452. 1
a/b
PAN Callan to 2/s with Lonely

CALLAN: You're this lady's personal factotum, Lonely. You got to look the part.

453. 4N (On Lonely's turn)
3/s Callan/Lonely
O/S Caroline

LONELY: Alright, miss. Anything to get out of this place. It's creepy. Where do I take her, Mr.Callan?

Coming to 454 on 1

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On Shot 453 on 4

CALLAN: Newcastly Airport.
Then get back to London.
I'll see you there.

LONELY: Glad to.

CALLAN: Here. Post that for me, will you?

LONELY: Yes.

CALLAN: That way.

454. 1(As Caroline moves off)
CU Caroline

/ 4 SWING /

CAROLINE: I don't know what
455. 4 to say. /
CU Callan

456. 1 CALLAN: Goodbey'll do. /
a/b

CAROLINE: Goodbye.

457. 4(As she turns)
a/b

LONELY: This way, miss.

458. 3(As Callan turns)
MS Callan.
He comes fwd.
Hunter into Rbg.

STAND MIC.

VOICE: Emergency. Which service do you require?

CALLAN: Police.

VOICE: One moment.

VOICE: Police.

Coming to 459 on 4

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On Shot 458 on 3

CALLAN: This is Bottwood Hall. There's been a shooting accident. Fatal. Can you come at once please?

CRAB to HOLD 2/s as Hunter X's to RIGHT.

You'll be alright. You've got an alibi.

HUNTER: You're sure he's

459. 4 CU Callan — dead. /

CALLAN: Twelve bore. Range eight feet. What do you

460. 1 CU Hunter — expect. /

HUNTER: Miller gave you some

461. 4 a/b — shot? /

CALLAN: He gave me one and he

462. I a/b — made me sweat for that. /

463. 4 a/b — HUNTER: Very vindictive, Miller. /

CALLAN: Yeh. He hasn't forgotten what happened five

464. 1 a/b — years ago. /

465. 4 a/b — HUNTER: Have you? /

466. 1 a/b — CALLAN: I can now. /

467. 4 a/b — HUNTER: Mrs.Fielding left I see. /

468. 1 a/b — CALLAN: Yeh. /

469. 4 a/b — HUNTER: With the negatives? /

470. 1 a/b — CALLAN: She burnt them. /

Coming to 471 on 3

Copyright Protected

On Shot 470 on 1

HUNTER: Just as well.

471. 3(As he looks down) CU Ashtray

Meres'll pick up the prints

472. 4 a/b PAN Callan to VERY TIGHT 2/s with Hunter — from his London place. /

CALLAN: Talking of Meres, he told Lindale I cheated at cards. That's why Lindale thought I should die.

HUNTER: Only you didn't die.

CALLAN: Not your fault.

HUNTER: You're not important to me, Callan. Those negatives were.

CALLAN: And Miller? He's important.

HUNTER: So long as he's with the section.

CALLAN: I doubt if that'll be

473. 1 CU Hunter — long. /

474. 4 2/s a/b — HUNTER: Why not? /

CALLAN: Because you're going to prove that Miller killed

475. 1 a/b — Lindale. /

476. 4 2/s a/b — HUNTER: Sorry, chum. /

CALLAN: Yes. There were some prints in the gun room as well as these negatives.

Coming to 477 on 1

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On Shot 476 on 4

HUNTER: Alright. Let me have them.

CALLAN: They aren't there now.

477. 1 — CU Hunter — I've posted them a friend./

You'll get them just as soon as I'm out of this

478. 4 a/b — CRAB LEFT as Callan moves. — lot,/ with the police on Miller's neck not mine. (CAR FX) Well, make up your mind, the rozzers are here now. — FX:Police Car. Sound Cut.

FADE TO BLACK.

T A P E R U N. FOR ARTISTS' REPOS. / 1 to H. 4 to P. /

F/U

479. 4P — CU Sergeant — INT. GUN ROOM. DAY. — A4 & B4

SERGEANT: You didn't hear the shot? /

480. 1H — High angle MS Callan O/S Sgt. Extras Rbg. with body.

CALLAN: No. They'd been shooting nearby, all morning.

SERGEANT: So how did you find the body?

CALLAN: Lindale, Captain Miller and I played cards till very late last night.

SERGEANT: And Mrs.Fielding?

Coming to 481 on 4

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On Shot 480 on 1

CALLAN: Yes. But she left when the game finished. She has to go to the United States to join her

481. 4 a/b husband. /

/1SWING/ SERGEANT: His lordship was alive

482. 1 when she left? /
TIGHT 2/s
Callan O/S Sgt.

CALLAN: Very much so. Hunter and I saw her off and went to bed. Lindale and Miller had already gone. They wanted to be up early to shoot, but I don's shoot and I slept late. I came down about an hour ago. There was no-one about - so I looked around

483. 4 and found Lindale./
a/b

SERGEANT: Are the others back

484. 1 yet? /
a/b

CALLAN: Hunter is.

SERGEANT: Who won last night, sir?

CALLAN: I think I'd like the colonel in as well before we

485. 4 go any further. /
a/b

486. 1 SERGEANT: Just as you like. /
a/b
LOOSEN on Callan
as he goes
& Hunter in to 3/s

CALLAN: He's just outside. Colonel Hunter.

AD LIB.

487. 3H /
TIGHT 2/s Callan/Hunter

CALLAN: The sergeant was asking who won last night.

Coming to 488 on 4

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On Shot 487 on 3

488. 4 CS Sergeant — HUNTER: Miller, without a doubt. /

489. 3 a/b — SERGEANT: How much, sir? /

/4 SWING/

HUNTER: A lot. About eighteen thousand.

SERGEANT: And who lost?

490. 4 CU Sgt. — CALLAN: Lord Lindale. /

SERGEANT: Do you think he

491. 1 CU Callan — could afford it?/

CALLAN: Not really out business. You're not suggesting Lindale

492. 4 a/b — shot himself? /

SERGEANT: How could I be sir? All the guns were back on the

493. 1 a/b — racks. /

494. 4 a/b — CALLAN: Well then? /

SERGEANT:Lord Lindale was known

495. 1 a/b — to have a temper. /

496. 4 a/b — CALLAN: So has Miller. /

SERGEANT: Suppose they quarrelled, his lordship tried to get the money back. Then this Captain Miller might struggle, the gun

497. 1 a/b — go off and.. /

498. 4 a/b — CALLAN: Poor old Lindale. /

SERGEANT: You're sure it was

499. 3 a/b — eighteen thousand? /

Coming to 500 on 2

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On Shot 499 on 3

CALLAN: Round about. Wouldn't you say Hunter?

500. 2(After Hunter looks at Callan then at Sgt.)
CU Hunter

HUNTER: Yes. That was the

501. 1 a/b figure./

CALLAN: Anyway, why not ask

502. 4 a/b Miller. He's got the LIU's./

503. 1 a/b SERGEANT: Has he indeed? /

CALLAN: Yes, you can go and

504. 4 a/b ask him. /

SERGEANT: We'd like to sir.

505. 3 a/b But where is he? /

CALLAN: He was out shooting

506. 2 a/b with you, wasn't he? /

/3 SLIGHT REPO./ HUNTER: No. The keeper and I

507. 3 waited but he didn't show up./
MCS Callan
BRING him to
VERY TIGHT 2/s
with Hunter

CALLAN: Poor devil. You know, Hunter, it's amazing the things a man will do when he's driven to it.

	SCANNER	GRAMS
a.	Edward Woodward	*
b.	Ann Bell, Donald Hewlett	
c.	Gerald Flood, Ronald Radd	*
d.	Anthony Valentine, Russell Hunter	
e.	Kenneth Campbell, Martha Gibson, Dene Cooper.	*
f.	Series developed by James Mitchell & Terence Feely	
g.	Designed by Darrell Lass	*
h.	Associate Producer Terence Feely	
i.	Executive Producer Lloyd Shirley	*
j.	Directed by Guy Verney	
k.	An ABC Productiom.	*

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